

**Introduction to Literature**  
**English 200.XXX**  
**SAMPLE SYLLABUS**  
**Department of English, SFASU**

**Professor: TBA**

**E-mail: TBA**

**Office Phone: TBA**

**Office: TBA**

**Office Hours: TBA**

**Meeting Times and Location: TBA**

**Description:**

“Readings in literary genres, such as poetry, drama, short story, and novel. Prerequisite: six semester hours of freshman English.” *General Bulletin, 2012-2013.*

**General Education Core Curriculum Objectives:**

In any given semester, one or more of the following Core Curriculum Objectives for the English Foundational Component Area in Language, Philosophy, and Culture may be assessed. These objectives are:

1. Critical Thinking: Creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.
2. Communication Skills: Effective development, interpretation and expression of ideas through written, oral and visual communication.
3. Social Responsibility: Intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.
4. Personal Responsibility: The ability to connect choices, actions and consequences to ethical decision-making.

**English Program Learning Outcomes**

As ENG 200 is a core course, English Program Learning Outcomes do not apply; English majors or minors, seeking to fulfill sophomore-level literature requirements, should enroll in ENG 211, 212, 221, 222, 229, 230, or 233H.

**Student Learning Outcomes for ENG 200:**

By the end of the course, students should be able to:

1. Exhibit an understanding of and appreciation for key works in world literature, as evidenced in daily work and quizzes, course discussions, written assignments, and/or examinations (this outcome aligns to the Core objective of Critical Thinking and Communication);
2. Students will demonstrate an understanding of periodization, theme, genre, motif, and so on, in literature, as evidenced in daily work and quizzes, course discussions, written assignments, and/or examinations. Periodization, for example, is not merely an historical consideration, as defined by

events, persons, or dates; furthermore, literature encompasses a spectrum of thematic, genre, and literary considerations. Thus, students will demonstrate an understanding that historical, cultural, spiritual, and ethical issues, among others, shape human experiences and impact motivations (this outcome aligns to the Core objective of Critical Thinking and Communication as well as Personal Responsibility and Social Responsibility);

3. Students will read literature with increased critical acumen, as evidenced in daily discussions of readings and in responsive essays (this outcome aligns to the Core objective of Critical Thinking and Communication); and

4. Students will be able to respond to literature with facility, both orally and on paper, on important thematic considerations having to do with literary and historical milieu, culture, human responsibility, morality, ethics, and the manner and causes by which humans interact with one another (this outcome aligns to the Core objective of Social Responsibility and Personal Responsibility).

**Required Text:**

\*\*\*\*(This is a sample entry; other texts may be used as per instructor discretion):

Kelly, Joseph, ed. *The Seagull Reader: Literature* (a three-volume set). 2nd ed. New York: W. W. Norton, 2008.

Note that this text is required, and it is further required that you bring the relevant volume of this text to class with you every time that we meet (except for the days of the midterm and final).

**Course Requirements: \*\*\*\***

As noted before, this course is a fast-moving survey that requires your commitment to steady reading. Your reading of each day's assignment will be explicitly tested during practically every session in some manner, whether through quizzes, written responses, or through course discussions. (The following statement is an example and not intended to be a standardized grade guideline): Grades will be computed in the following fashion: (Please note the inclusion of the Capstone Assignment).

Quizzes and daily work : TBD

Essays: TBD

Midterm exam: TBD

Final exam: TBD

\*\*\*\*Core Capstone Essay: TBD

=====

TOTAL POINTS: TBD

\*\*\*\* Students will write a core capstone essay on an aspect of literature as defined by the instructor. Students will be graded based on their use of critical thinking skills; grammar, vocabulary, and written style; and the effect of social background on the personal choices of characters in the literary work, comparing and contrasting these choices with the modern world.

Your running points/grade will be available on D2L (<http://d2l.sfasu.edu>); please advise me ASAP if you see anything that seems amiss. The final course grade will depend on the points earned: Scale TBD by individual instructor.

\*\*\*Individual faculty members determine the number of exams and structure of exams, written assignments, and so on in specific sections of the course. Above is an example of how a faculty member might structure the course materials.

More information on the essays will be forthcoming. Essays will be graded both on substance (quality and accuracy of ideas) as well as expression (tone, style, syntax). Exams may include M/C, short answer, and essay formats.

### **Grade Criteria and Policy:**

Overall, your grade will be based on a total of TBA points. To be fair to all students in the class, I have not given more weight to any one assignment or exam. As such, to figure your grade out at any point in the semester, simply add up the number of points that you have and divide that by the number of points possible. This will give you an overall percentage.

#### **Grading Standard:**

A: 90-100: Students earning the grade of an A on any assignment will have completed work that obviously demonstrates a more than average understanding of the course material and completion of all aspects and requirements of the assignment. The grade of an A is reserved for that work which expertly displays one's ability to engage the ideas at hand, recognize and dialogue about the complications of such ideas, and translate such dialogue into clear, academic prose that is free of stigmatized errors.

B: 80-89: Students earning the grade of a B on any assignment will have completed work that demonstrates a more than average understanding of the course material and completion of all aspects and requirements of the assignment. The grade of a B is reserved for that work which adeptly displays one's ability to engage the ideas at hand, recognize and dialogue about the complications of such ideas, and translate such dialogue into clear, academic prose that is free of stigmatized errors. However, the level of thought, while still above average, may fluctuate in terms of analytic abilities and expression.

C: 70-79: Students earning the grade of a C on any assignment will have completed work that demonstrates an average understanding of the course material and completion of all aspects and requirements of the assignment. The grade of a C is reserved for that work which displays one's ability to engage the ideas at hand (more so through summary and response rather than analysis), recognize and dialogue about the complications of such ideas (however, the complications recognized will focus more on surface level issues rather than the greater whole), and translate such dialogue into clear, academic prose that is free of stigmatized errors. As can be seen from this description, the level of thought will be acceptable and display that a student has read the assignment, but his/her analytic abilities and level of expression will not be nearly as complicated nor developed. Instead, C work will

display a student's hold to traditional methods of expression (simpler construction of sentence and paragraph development) and a struggle to develop complex, critical thinking skills.

D: 60-69: Students earning the grade of a D on any assignment will have completed work that demonstrates a below average understanding of course material and a lack of completion of all aspects and requirements of the assignment. The grade of a D is reserved for that work which displays one's struggle or refusal to engage the ideas at hand, simply summarizes the work under study with no actual recognition of or dialogue about the complications of such ideas, and the translation of ideas into writing is completed in such a convoluted manner that the audience will have difficulty following the conversation.

F: 0-59: Students earning the grade of a F on any assignment will either not have completed the assignment, will have completed the assignment but not followed the guidelines, or will have completed the assignment and demonstrated a complete misunderstanding of the course material. In this case, it will be obvious that the student has either not completed the required reading and/or given him/herself enough time to develop the work. The grade of a F is reserved for that work which does not engage the issues at hand, offers a base (not complete) summary of the work at hand with no critical engagement, and the translation of ideas into writing is either incomplete or the audience will be unable to follow the conversation. It is important to remember that a student can receive 0 out of 100 points. In the case that a student only partially completes an assignment or completes a work (in terms of page length, but not purpose) s/he may receive 0 points.

**Attendance:** The attendance policy for this course is the official SFASU policy as stated at [http://www.sfasu.edu/policies/class\\_attendance\\_excused\\_abs.asp](http://www.sfasu.edu/policies/class_attendance_excused_abs.asp); i.e., regular and punctual attendance is expected for all classes, laboratories, and other activities for which a student is registered. Valid excuses are limited to health, religious observation, family emergencies, and participation in certain SFASU-sponsored events. Students are responsible for providing written documentation for EVERY absence, from which a decision will be made regarding the absence's excusability. Without written documentation, the absence will automatically be considered unexcused. Students with acceptable excuses may be permitted to make up work for absences to a maximum of three weeks of a semester when the nature of the work missed permits. However, no absences beyond the six that may be excused will be excused, and no student shall be allowed to pass the course whose unexcused absences exceed three (3)—this is not a correspondence course! Whether an absence is excused or unexcused, or in the case of a late add, a student is still responsible for all course content and assignments. Note also that you must turn in both essays and take both exams to pass the course.

**\*\*Note regarding make-up and late work:** Make-up tests and quizzes (which will be given only in the case of excused absences) must be taken during my office hours on your own initiative within one week of the absence, and they will be more challenging than the original versions. Late essays will lose one letter grade per business day of lateness. I will not accept the submission of material via e-mail without prior approval.

**Acceptable Student Behavior:** Classroom behavior should not interfere with the instructor's ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic, or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance available to help SFA students succeed.

**Academic Integrity (A-9.1):** Academic integrity is the responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways, including instruction on the components of academic honesty as well as abiding by university policy on penalties for cheating and plagiarism. Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at

[http://www.sfasu.edu/policies/academic\\_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp).

**Withheld Grades Policy (A-54):**

The following is taken from SFASU's *Policy Manual* (2012), "Semester Grades Policy" (A-54):

At the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms, the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities:** To obtain disability-related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to <http://www.sfasu.edu/disabilityservices/>.

\*\*\*\*This schedule and content will vary from instructor to instructor; this should be regarded as an example only:

### **Schedule of Readings/Topics**

Note: Always read the biographical and/or topical introduction(s) to the assigned material along with the literary text. Quiz and test material may come from this editorial material as well as from the primary text, although the primary text is the privileged material.

#### **Week One**

Introduction to the course and course policies.

How to read texts critically: Raymond Carver "Louise"

Essays: Raymond Carver "On Writing," "Fires."

Jimmy Santiago Baca "Coming Into Language."

Allan Bloom "Books."

(NB: Discussion of how to read texts critically will contribute to meeting the CORE objective on Critical Thinking; the readings will contribute to meeting the CORE objective on Social Responsibility [esp. intercultural competence] as these readings focus upon the purpose—beyond entertainment—of literature and its relevance to audience).

#### **Week Two**

Overview of Critical Approaches to Literature

Introduction: What Are Stories? How Do You Read Stories? xi-xii

Kate Chopin "The Story of an Hour" 120

John Updike "A & P" 450

(NB: Discussion of the Overview and Introduction continues to contribute to meeting the CORE objective on Critical Thinking; discussion of the stories contributes to meeting the CORE objective on Social Responsibility (especially Civic Responsibility) and Personal Responsibility (connections between choice, actions, and consequence).

Point of View xiii-xvi

Tillie Olson "I Stand Here Ironing" 401

Katherine Anne Porter "The Jilting of Granny Weatherall" 418

NB: (Discussion of Olson's story will contribute to meeting the CORE objectives on Personal Responsibility and Social Responsibility [esp. knowledge of civic responsibility and ethical decision-making]; discussion of Porter's story will contribute to meeting the CORE objective on Social Responsibility [esp. intercultural competence]) as it pertains to distinctions in belief systems.

#### **Week Three**

Character xvi-xviii

Flannery O'Connor "A Good Man is Hard to Find" 372

Raymond Carver "Cathedral" 84

Plot xviii-xxii

James Joyce "Araby" 215

William Faulkner "A Rose for Emily" 155

(NB: Discussion of these two stories contributes to both Social Responsibility and Personal Responsibility, especially in exploration of intercultural attitudes toward belief systems, and in terms of action, motivation, and consequence. The readings pertain to Critical Thinking because they challenge inquiry, and analysis, evaluation and synthesis of information).

#### **Week Four**

Setting xxii-xxiii

Bobbie Ann Mason "Shiloh" 265

Charlotte Perkins Gilman "The Yellow Wallpaper" 172

Symbolism xxiii-xxvi

Tim O'Brien "The Things They Carried" 354

John Steinbeck "The Chrysanthemums" 437

NB: (Discussion of these readings will contribute to meeting the CORE objective on Personal Responsibility)

#### **Week Five**

Motifs and Theme xxvi-xxviii

Alice Walker "Everyday Use" 459

Joyce Carol Oates "Where Are You Going, Where Have You Been?" 336

Ernest Hemingway "Hills Like White Elephants" 203

Edith Wharton "Roman Fever" 478

#### **Personal Position/Response Paper 1 due**

(NB: Discussion of Motif and Theme contributes to CORE objective on critical thinking; readings contribute to CORE objective on Personal and Social Responsibility. Response Paper contributes to CORE objective on Communication as well as evidences acumen in CORE areas of Critical Thinking, Personal Responsibility, and Social Responsibility).

#### **Week Six**

Exam 1

(NB: Examination contributes to Critical Thinking and to Communication Skills CORE objectives).

Introduction: What Is Poetry? How Do You Read Poems? xxiii-xxx

(NB: discussion on What is Poetry contributes to Critical Thinking CORE objective).

[\*\*\*contingent upon the faculty member, a varying number of poems may be discussed day-to-day in the poetry unit; discussions may also lead to analysis of poems otherwise not included in the text].

#### **Week Seven**

Tone xxx-xxxii

(NB: Various poems will be covered during this week; poems will contribute to CORE objectives of Critical Thinking, Personal Responsibility, and Social Responsibility. Course discussions contribute to the CORE objective of Communication).

### **Week Eight**

Imagery xxxi-xxxv; Metaphors xxxv-xxxvii; Symbols xxxvii-xlii; Structure xlii-xlvi; Rhyme and Stanzas xlvi-xlviii

(NB: Various poems will be covered during this week; poems will contribute to CORE objectives of Critical Thinking, Personal Responsibility, and Social Responsibility. Course discussions contribute to the CORE objective of Communication).

### **Midterm Exam**

(NB: The exam will contribute to meeting the CORE objectives on Critical Thinking and Communication Skills)

### **Week Nine**

Subgenres (poetry types—i.e., the prose poem, the epigram, etc.) xlviii-li

(NB: Various poems will be covered during this week; poems will contribute to CORE objectives of Critical Thinking, Personal Responsibility, and Social Responsibility. Course discussions contribute to the CORE objective of Communication).

### **Response Paper 2 due**

(NB: This paper will contribute to meeting the CORE objectives on Critical Thinking, Personal Responsibility [ethical decision-making] and Social Responsibility [intercultural competence and civic responsibility])

### **Week Ten**

Major Poets, a focused study: Gwendolyn Brooks, Langston Hughes (and the Harlem Renaissance)

(NB: Various poems will be covered during this week; poems will contribute to CORE objectives of Critical Thinking, Personal Responsibility, and Social Responsibility. Course discussions contribute to the CORE objective of Communication).

### **Week Eleven**

Major Poets, a focused study: Emily Dickinson, Robert Frost

(NB: Various poems will be covered during this week; poems will contribute to CORE objectives of Critical Thinking, Personal Responsibility, and Social Responsibility. Course discussions contribute to the CORE objective of Communication).

### **Exam 2**

(NB: The examination contributes to the CORE objectives of Critical Thinking and Communication).

### **Week Twelve**

Introduction: What Is Drama? xi-xii

The Provincetown Players xxxvi-xxxviii

Susan Glaspell Trifles 317

(NB: The Introduction contributes to Critical Thinking; the readings contribute to Social Responsibility and Personal Responsibility).

### **Week Thirteen**

Dramatic Conventions Then and Now xii

Cultural Context and Page versus Stage xiii-xvi

The Parts of a Play xvi-xix

Character xix-xxi

Spectacle xxi-xxii

Symbolism xxiii-xxv

Major Moments in the History of Theater: Greek Theater xxix-xxxii

Sophocles Oedipus the King 3

(Discussion will contribute to meeting the CORE objectives on Social and Personal Responsibility, particularly as Greek Theatre was a moral proposition, intended to be directed at audiences didactically).

### **Week Fourteen**

#### **Critical Response Essay due.**

(NB: The Critical Response essay contributes to meeting the CORE objectives of Critical Thinking and Communication Skills)

Tragedy and Elizabethan Theater xxv-xxxv

William Shakespeare Hamlet 54 (to the end of 3.4)

(NB: Discussion of Hamlet, Claudius, Gertrude, and Laertes' actions and their tragic consequences will contribute to meeting the CORE objectives on Personal Responsibility).

### **Week Fifteen**

Hamlet (conclude)

Nineteenth-Century Middle-Class Theater xxxv-xxxvi

Henrik Ibsen A Doll House 182

(NB: Discussion of Hamlet continues the previously stated CORE objectives; Ibsen's work contributes to Social Responsibility and Personal Responsibility, particularly civic engagement and personal action as relative to the plight of the woman).

### **Week Sixteen**

Contemporary American Theater and Regional Theaters xxxviii-xl

Arthur Miller Death of a Salesman 422

(NB: An examination of Contemporary theater contributes to the CORE objective of Personal Responsibility, specifically regarding motivation, action, and consequence).

**Core Capstone Essay assignment will be due prior to the Finals Week to measure acquisition of CORE skills, as pertaining to the objective scheduled for the specific semester.**

**Finals Week**

(NB: The final will contribute to meeting the CORE objectives on Critical Thinking and Communication Skills)